Leica
PHOTOGRAPHY

Leica PHOTOGRAPHY®

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COVER

Walter Heun

Apollo 8 lifting off towards the moon. The photograph was made from the press site three and a half miles from the launching pad with a motorized Leicaflex SL and 560mm Telyt lens, Rapid Focusing Device.

◄ INSIDE COVER

Ernst Haas

The moon, ever mysterious, and the "man" who seems to have slipped out onto a wall somewhere in New York City. The noted photographer, renowned for his peerless work in color, also shoots in black-and-white (see Show Place). Mr. Haas uses Leica M3s, and an M4 and the Leicaflex SL with a variety of lenses.

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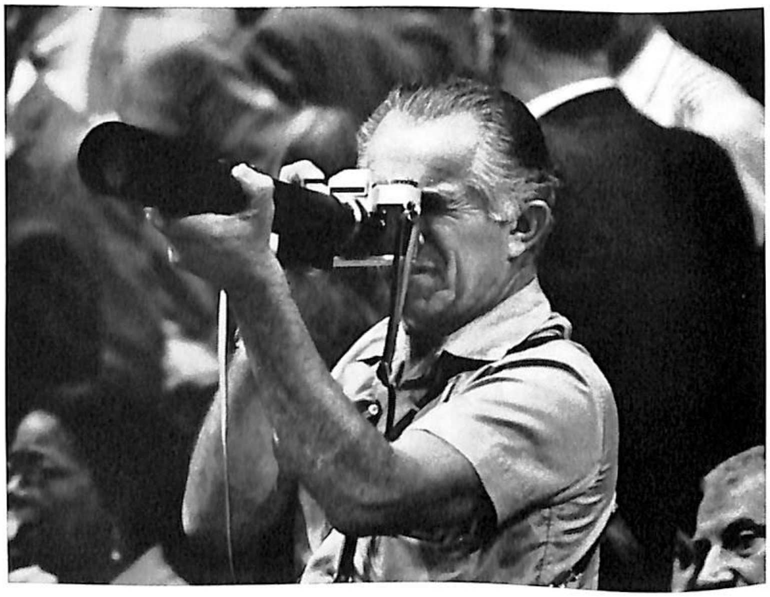
conventions with a 400mm / *David Douglas Duncan*

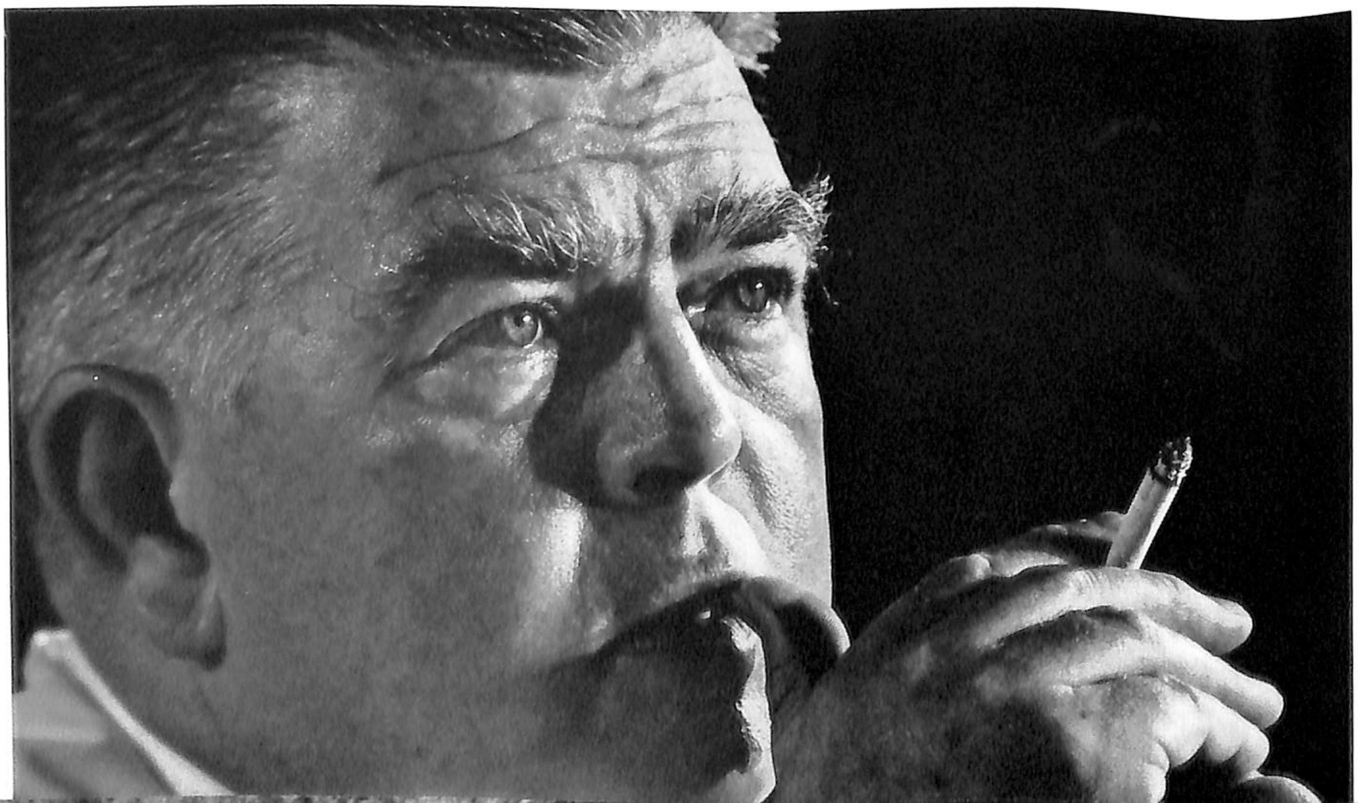
political portraits from the floor

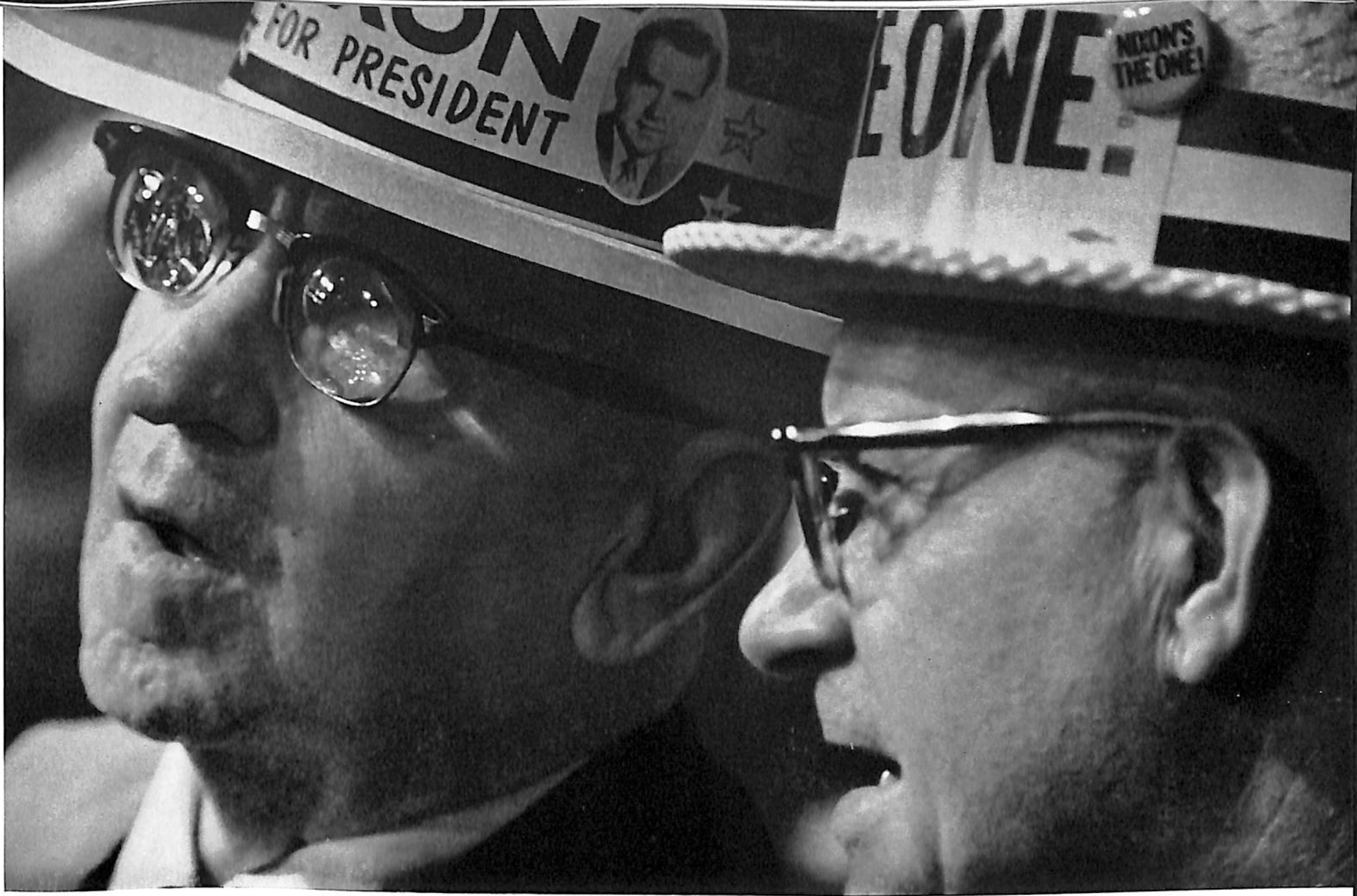
Distinguished photographer and foreign correspondent David Douglas Duncan's recent convention coverage for NBC has been assembled into a major book, Self-Portrait U.S.A. *To be published by Harry Abrams, New York City, it will have 240 pages and 325 black-and-white gravure photographs. Priced at $18.50 it will be available at bookstores and through franchised Leica dealers late this summer.*

Mr. Duncan's previous books include, The Kremlin, The Private World of Pablo Picasso, Picasso's Picassos, This Is War!, Yankee Nomad *and* I Protest.



Chicago, Alaskan Delegate





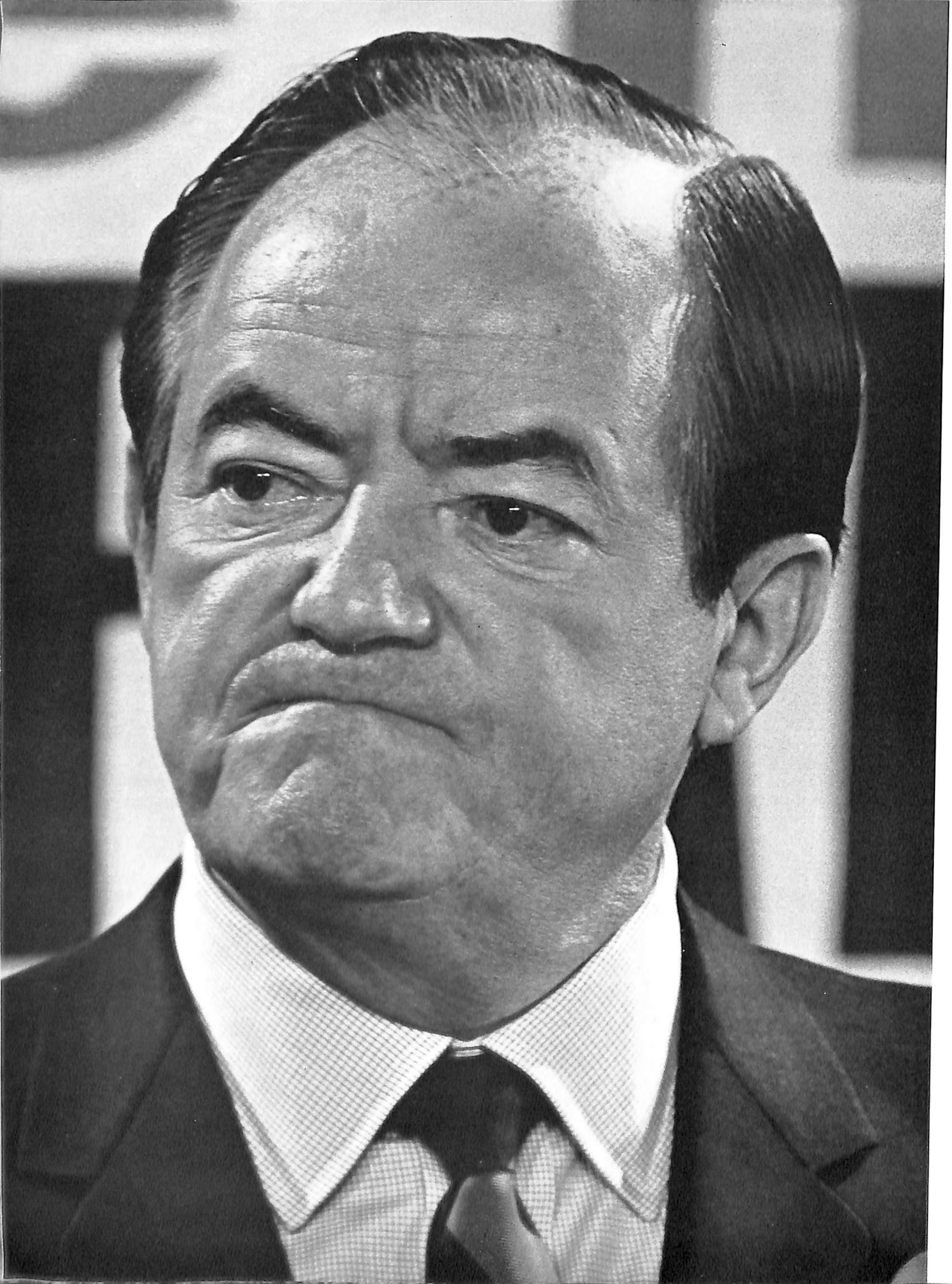
Miami, Illinois Delegates

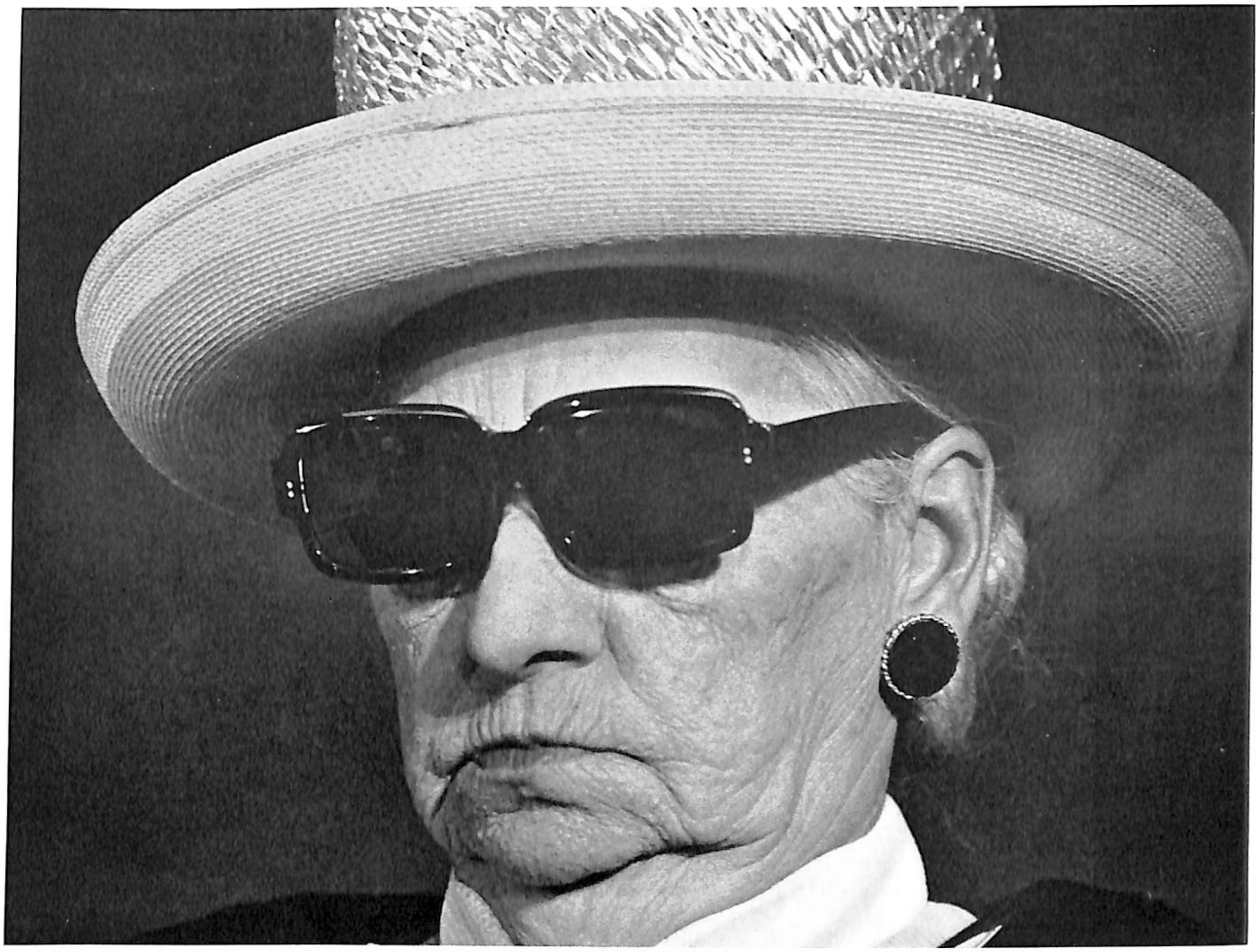
It's infrequent, indeed, that a professional photographer feels grateful to a single piece of equipment for gaining what he feels was a momentary jump on his colleagues during the shooting of a highly competitive assignment. Usually, it is the idea, or execution, of a story theme that hits pay-dirt, both with one's own sense of accomplishment and professional pride, and then with the editors. Since most of us use approximately the same gear, we all head for a story from the same starting box. The guy or girl with the sharpest eye, fastest hand, or clearest concept of the story's mainstream issue wins out. Unless, of course, one simply lucks into *the* shot, and then the rest of us see it and appreciate it for what it delivers – never quite sure whether the other character out-thought us, out-shot us . . . or out-lucked us. That's the profession, at least as I have known "photojournalism."

My assignment by NBC News to shoot a daily television spot during the National Conventions at Miami Beach and Chicago provided – for me – the shining exception, where one lens helped me beyond all measure. I'd returned earlier in the year from visiting the Marines at Khe Sanh, hand-carrying my undeveloped films straight to LIFE's darkrooms in New York for souping and printing an essay which closed the day after my arrival, as did an ABC-TV Special documentary. Due to the nature of my leaving Khe Sanh – by-passing Saigon and hardly stopping in Da Nang where all my equipment was stored – I arrived Stateside in battle garb and practically without cameras. Replacing clothing was easy, but I still was almost destitute of cameras when Reuven Frank, President of NBC News suggested the Conventions as a revolutionary project for us both.

Never having attended a Presidential Convention – in fact, never having shot a professional story in the United States – but being familiar with the general setup, I knew that I would be dependent upon a major-length telephoto lens if I hoped to knock off a series of faces that would give a semi-insight into the functioning of the politicians themselves. I figured there would be a lot of characters loaded with cameras roaming around as lost as myself hoping for something a bit different. I scouted New York among my manufacturer friends, searching for a long lens which was light enough on a single-lens reflex to be hand-held even in the crush of floor activities at each convention. I wanted to shoot super closeups from at least 50-100 feet, without a tripod.

E. Leitz Inc. in New York, all but handed me the conventions on a silver platter when I borrowed from them a Leicaflex SL, fitted with what might be





◀ **Chicago,** Hubert Humphrey

Chicago, Wyoming Delegate

described with considerable understatement as the sharpest, lightest, easiest-to-focus telephoto lens with which I am familiar – the Leitz Telyt 400mm, f/6.8. It is also one of the slowest, aperture-wise, but I really don't care. It is a lens that was designed for the 1964 Winter Olympics, though never used or put into production. Someone at the Leitz factory in Wetzlar, W. Germany apparently thought the lens might offer possibilities to a photographer shooting the Mexican Olympics during the summer of 1968. So, a couple of prototype lenses were sent to New York, en route to Mexico City.

It was one of these that I borrowed the day before I flew to Miami Beach to begin my NBC assignment. There, I suddenly discovered that I could have been shooting my desired closeups practically from Nassau – and free as an old jaybird from the other guys shooting around me.

The convention-floor lighting (controlled for the TV color cameras) gave me a basic exposure of 1/125 second at f/6.8 on Tri-X, which I used for every closeup tele-shot. The results – optically – astonished me, and still do. Of course, one question remains unanswered regarding this fabulous 400. I wonder how sharp my negatives would have been had I stopped down?

(There will be two versions of the 400mm f/6.8 Telyt, one for use with the Leica and Visoflex housing, the other for the Leicaflex SL. The former model can also be used on the reflex camera with the addition of an adapter. The price for the lens will be approximately $385. It will be available during the fall.) . . . Ed.

photo countdown on Apollo 8 / *Walter Heun*

light triggered Leicaflex SL/MOT

At precisely 7:51 a.m., December 21, 1968, with a burst of orange flame and a shattering roar, the U. S. spacecraft Apollo 8 arrowed toward the moon. Aboard were the first men who would circle earth's satellite for a close-up view. Merely watching and photographing the start of this historic flight was one of the most exciting moments of my life.

I was there through the courtesy of Jack Fletcher, Photo Equipment Manager of National Geographic Magazine; we wanted to test the new Leicaflex SL/MOT on this rather difficult subject.

A few days before the launch, we selected a position close to the actual launching pad where a camera could be mounted and remotely triggered by the start of the ignition of the rocket. Jack Fletcher had designed a very ingenious device, consisting of a high-power telescope and a light-sensitive diode, mounted in the eyepiece of the telescope. Several such telescopes were aimed at and focused on the bottom of the rocket; to be more specific, on one of the five rocket engines. They were then connected into the remote outlet of the Leicaflex Motor. When the first burst of light from the ignited rocket appeared, the diode allowed current to flow and the motor to operate.

The cameras were loaded with negative color-film (36-exposure Kodacolor-X) the motor was set to 36 exposure cut-off position and the entire set-up was then enclosed in plastic bags, with holes for the lenses, from 35 to 135mm.

This protection was necessary, since the area around the launching platform is secured at least 12 hours before lift-off and one cannot get back to the cameras at all, to prevent rain damage and discourage birds from using the cameras as a landing platform.

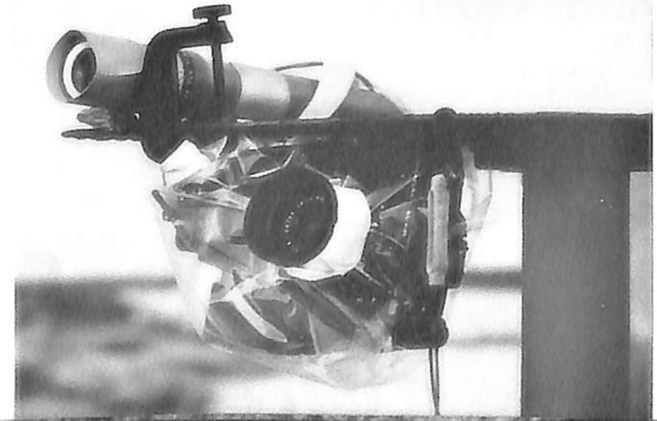
Shutter speed and f/stop were set according to meter readings taken on three successive mornings before the launch date at exactly 7:51 a.m. When December 21 came around, a beautiful clear morning provided the background. Because of changes in weather conditions that cannot be anticipated, negative color film is used and corrections in processing assure useable negatives. What's more, both black-and-white and color prints and transparencies can be provided. The photograph on our cover was shot from the press site which is located 3½ miles away from the launch pad.

From this spot, I also used a Leicaflex SL/MOT equipped with the Rapid Focusing Device and the 560mm Telyt f/5.6. This combination was mounted on a heavy duty tripod and the motor was fitted with a remote cord. This permitted me to concentrate on all the phases of the launching. I did not push the release button constantly. Had I done so, at 3.8 fps, I would have run out of film in less than 10 seconds. And that is the time the rocket needs to clear its own height from time of ignition.

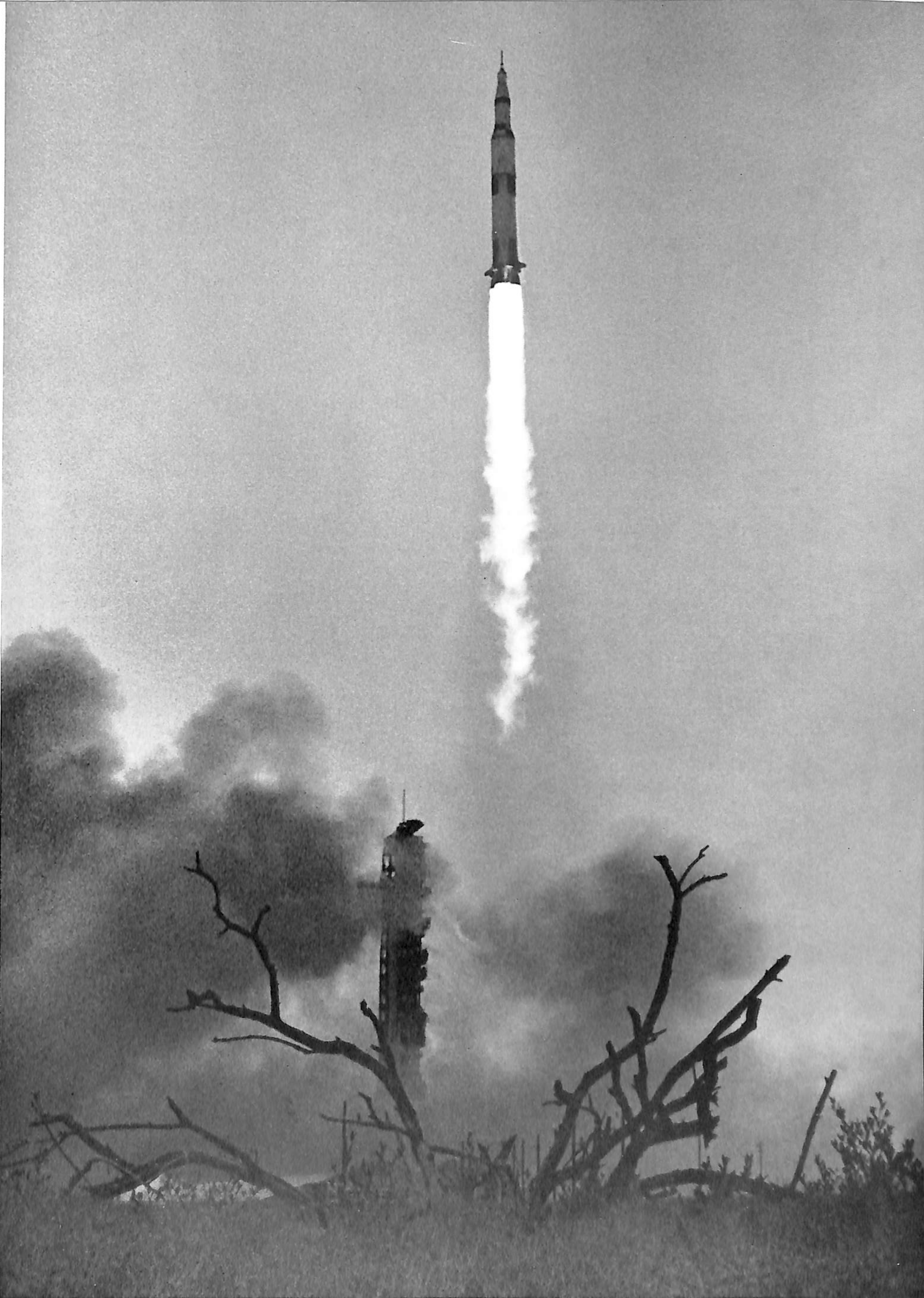
With the above camera and lens combination, the through-the-lens metering system of the Leicaflex SL reads less than 1° and gave me perfect exposure control. I shot at 1/250th second and f/8 when ignition started and due to the intense brilliance when full ignition was achieved I had to stop down to as much as f/16-22. I used High Speed Ektachrome Daylight Film rated 160 ASA.

Approximately two hours after the launch, the cameras were retrieved from the perimeter of the pad; all of them had functioned flawlessly.

PLASTIC COVER protects camera from rain during 12 hours before launch, at which time site is secured and people barred from it.



REMOTELY CONTROLLED cameras can be placed much closer to the launch area than the 3½ miles to which photographers are held.



Rodinal gives you an edge / *Bill Pierce*

just add a dash of sodium sulfite

Rodinal has long been experimented with by Leica photographers both here and abroad. From time to time we bring you a report of techniques that seems of interest such as this one from the darkroom of a well-known professional. . . . Ed.

Rodinal, that grand old man of the currently available developers, has long been a favorite of Leica photographers for processing slow and medium speed films. But few people have standardized on this dilute one-timer for all films because it does nothing to mute the grain pattern of high-speed films.

But there is a way you can get "fine-grain" from Rodinal and, at the same time, come up with a unique developer that may be better suited to your work than more conventional formulas.

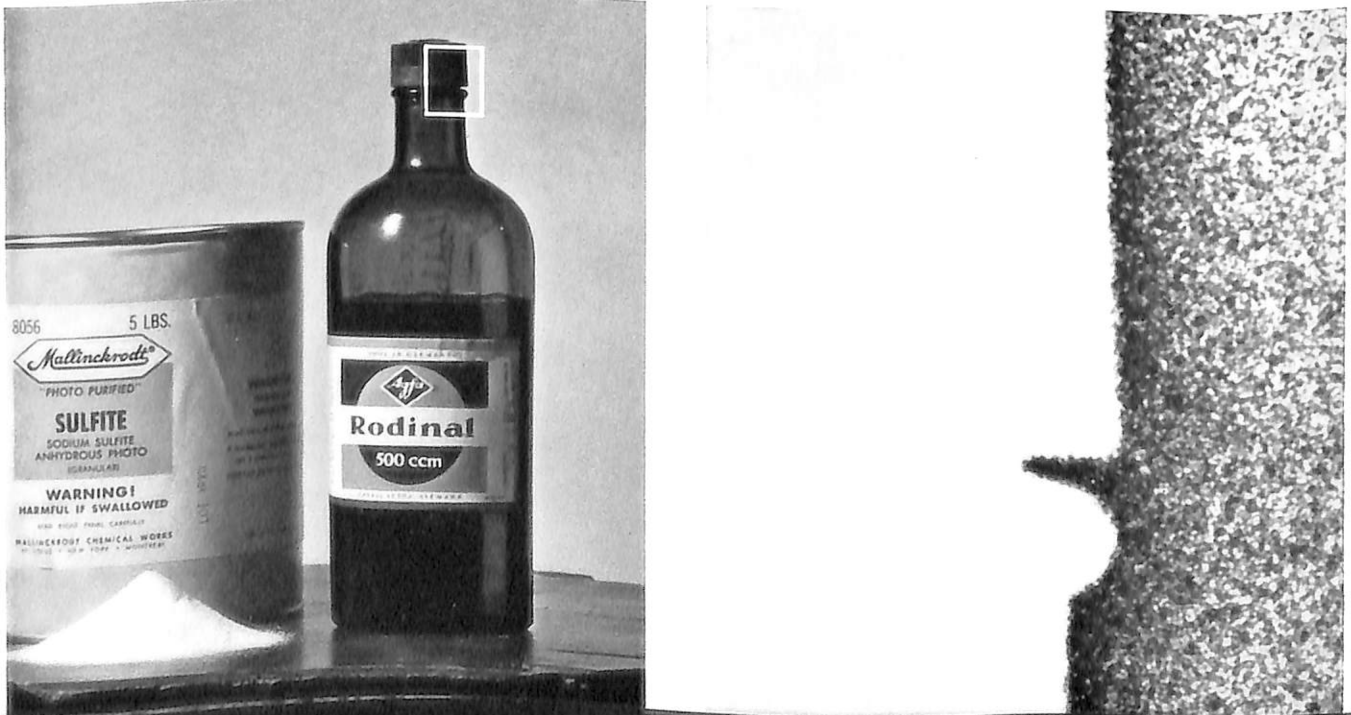
D-76, the world-wide comparison standard (and many similar developers) get their fine-grain characteristics from a surplus of sodium sulfite. The sulfite – more than it takes to protect the developing agent from oxidation – acts as a solvent and provides the developer with silver that can plate and soften grain clumps. By adding 100 grams of sulfite per litre or quart to a working solution of Rodinal (i.e. 1 part Rodinal, 100 parts water) we can produce a developer with "D-76 grain," but one that confers advantages of an extremely dilute developer.

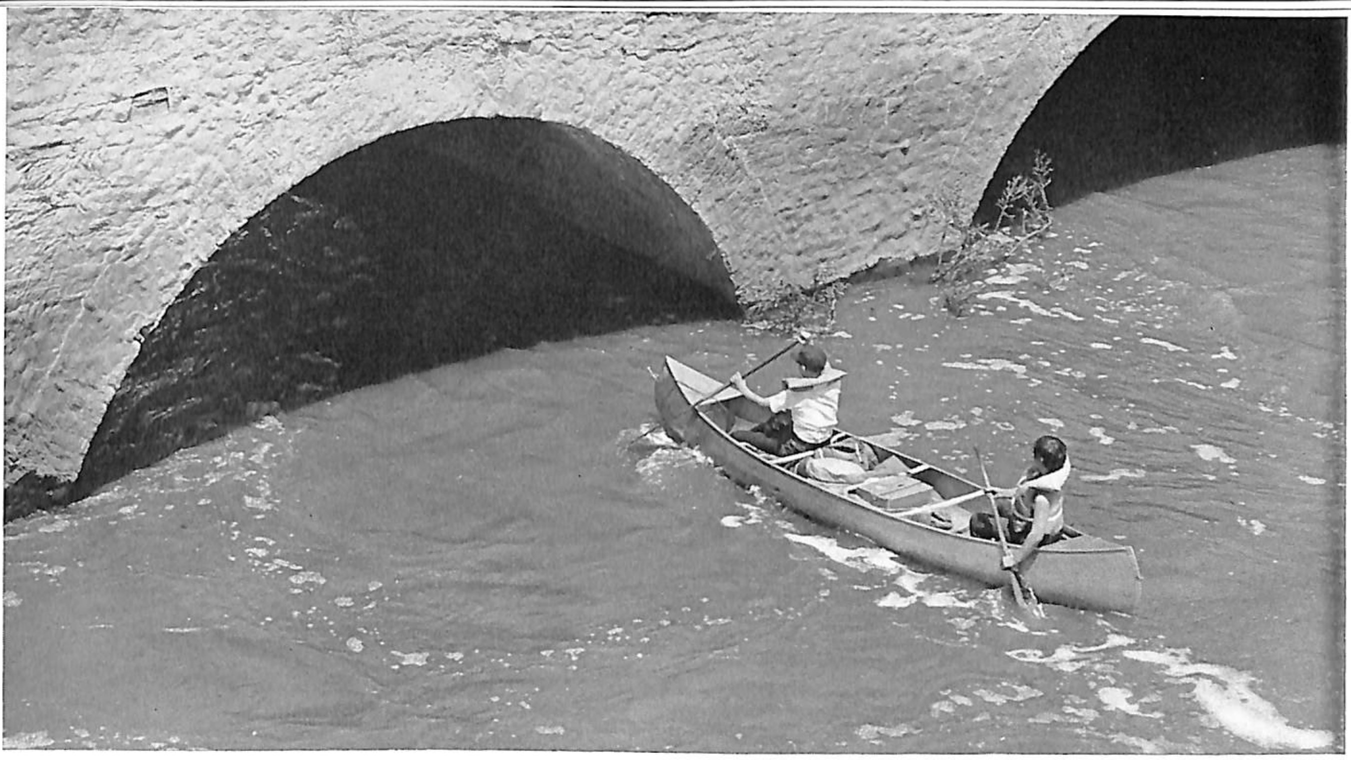
Not the least of these advantages is the consistency of one-time use. While this throw-away technique is a "must" procedure with the dilute, non-fine-grain developers, many Leica photographers choose to throw away even reusable, fine-grain developers after one use. There is no choice with Rodinal/sulfite; you *have to* throw it away.

A second advantage: when you shorten development to produce an easy-printing negative of a contrasty subject, loss of shadow separation is minimized. Negatives whose overall contrast is similar to those produced by 50 to 70% of the conventional development time in a standard MQ-borax formula show the greater threshold separation that is the hallmark of "compensating" or gentle two-bath developers. If you don't print through these values and they are significant in the esthetic effect of the image–you just may see the difference in your pictures.

Still another advantage of our Rodinal/sulfite mixture is that we maintain the "adjacency effect" common to extremely dilute developers. In brief, the effect is as follows. Those areas of a film that have recorded shadows and dark tones demand little of a developer. But heavily exposed areas such as high-

ADJACENCY EFFECT is visible in negative blow-up (R) of outlined area (L). Extra edge density gives appearance of added sharpness.





HIGH-DILUTION developer keeps detail in both highlights and shadows. A 1:100 dilution with sulfite, at 8 minutes gives soft results.

lights that must be converted to a generous deposit of silver demand more of the developer and then add insult to injury by releasing restrainers into the developer in that area. When dark and light tones abut each other in a negative, fresh and energetic developer from shadow areas bleeds into the edges of the lighter area and gives this edge a greater degree of development than the "pooped soup" is giving the main body of the lighter value. This extra development increases the edge contrast. And this edge contrast, or acutance, is one of the major factors in the psychological complex that we call sharpness. As a consequence, Rodinal/sulfite has a slight edge (no pun intended) over D-76 in sharpness.

Shall we take a moment to sum up our blessings? Grain: the same as D-76. Tonality: the option to develop to a very low negative contrast and still maintain shadow separation. Sharpness: superior to that of the comparison standard D-76.

But there are disadvantages to extremely dilute developers too. For instance, there just isn't enough stuff in the developing tank to allow successful force processing. Extended development results in harsh images inferior to those produced by products designed to complement extended speed ratings. Uneven development and other agitation-oriented problems increase. If you don't have problems now it is doubtful that they will suddenly appear. If you do—chances are they will get worse. Moreover, in an extremely dilute developer, degree of development is affected by the number of rolls of film in a given quantity of solution. It is best to standardize on a tank filled to the top with both developer and film. And, should the developer concentrate begin to oxidize and go bad, it will really show at high dilution.

All of these problems can be attacked by increasing the strength of the developer. Dilute your Rodinal 1:75, and you will produce a negative that, in terms of effective speed and tonality, is, for all practical purposes, similar to D-76 used 1:1 with water. Grain pattern will be slightly more muted because of the full concentration of sulfite. Work with the Rodinal at 1:50, and you have a hot soup that can kick up a lot of density in a hurry. The times are almost too short to allow inspection development. For this reason we tend to eliminate the sulfite and go with the grain when we are using Rodinal to push-process film into the astronomical area. In addition, we have a hunch that non-solvent developers do a little better in the dynamite department.

Here are my Tri-X time-and-temperatures that you can use as a basis for your own experiments. Darkroom systems vary so much from person to person that we offer you our times only as a *base* for your own zeroing-in process.

1:100 with sulfite @ 75°: Eight to ten-and-a-half minutes. Eight minutes gives a very soft negative.

1:75 with sulfite @ 75°: Six minutes for a delicate negative.

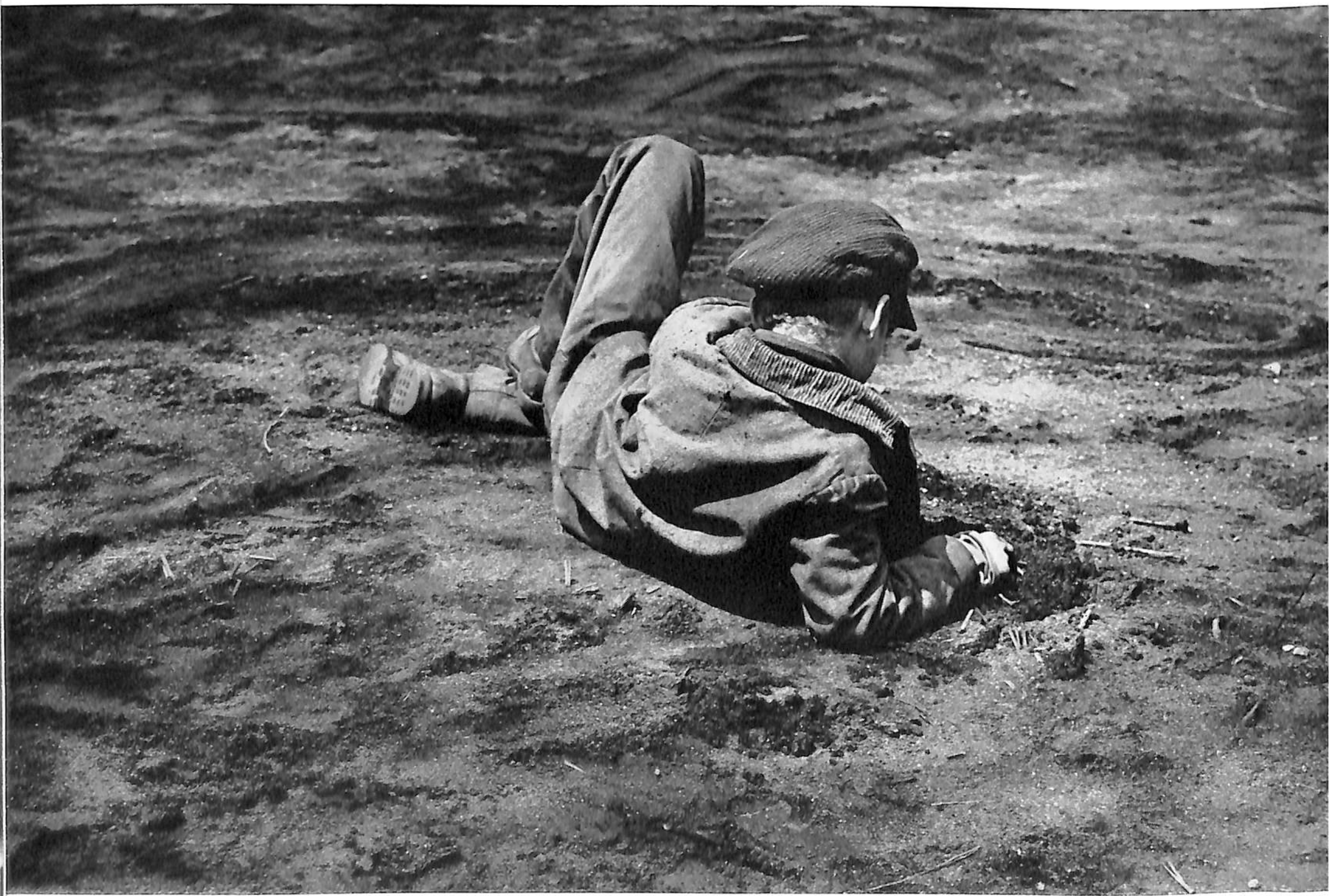
1:50 with sulfite @ 75°: Three-and-a-half minutes for a normally rated negative. Four-and-a-half minutes for double the ASA rating.

1:50, no sulfite, @ 75°: Seven minutes and up for something that starts as a delicate EI 1200 negative and moves into the "disaster area" category.

I am very fond of Rodinal and standardization in the darkroom. If you are happy with what you've got, stick with it; no chemical can produce better results than experience. But if you are searching for a developer for high speed films and already enjoy the advantages of Rodinal with your other films, I have a suggestion . . . . . .

Ernst Haas

"...from reality to fantasy..."

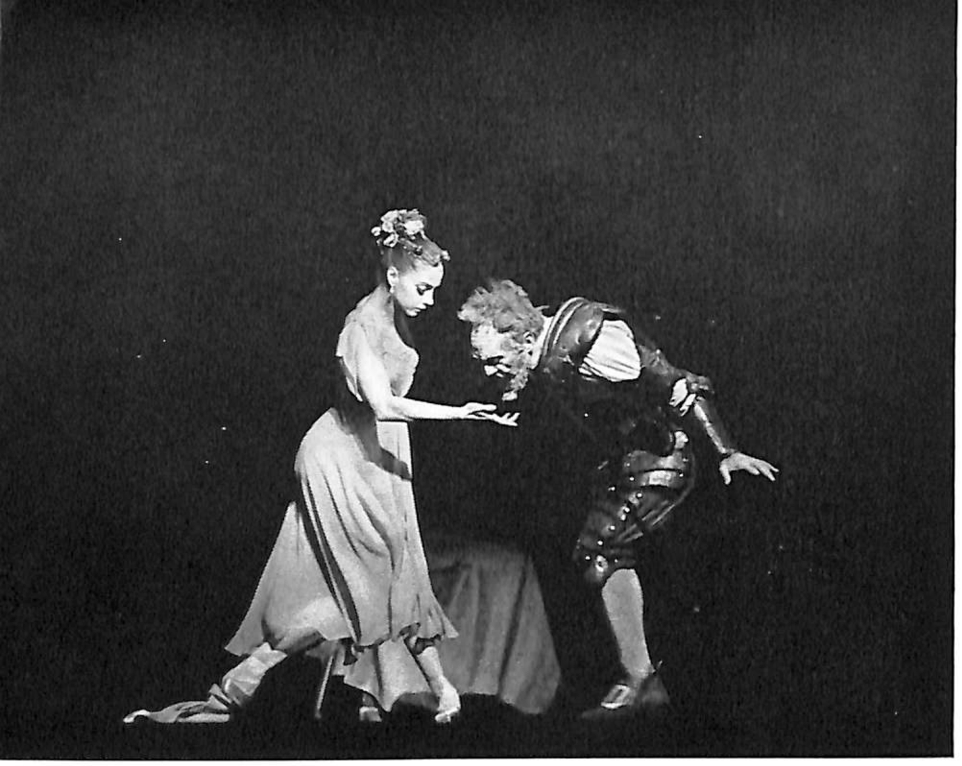


Extra in "The Molly Maguires."

Victoria ▶

The Ernst Haas portfolio shown here is a small sample of the wealth (and the subtlety) of black-and-white images this color photographer has photographed for himself during the past few months.

Haas entered photography shortly after World War II, in Vienna, and skyrocketed to fame with his internationally published black-and-white story *The Homecoming Prisoners*. Until the wide use of color film, he continued to photograph in black-and-white. His subjects were the people of Europe at a cross-



Suzanne Farrell and
George Balanchine in
"Don Quixote."

Center Spread:
Austrian Landscape

Page 16:
Barbra Streisand in "Hello, Dolly!"

Page 17:
Abstract (Water)

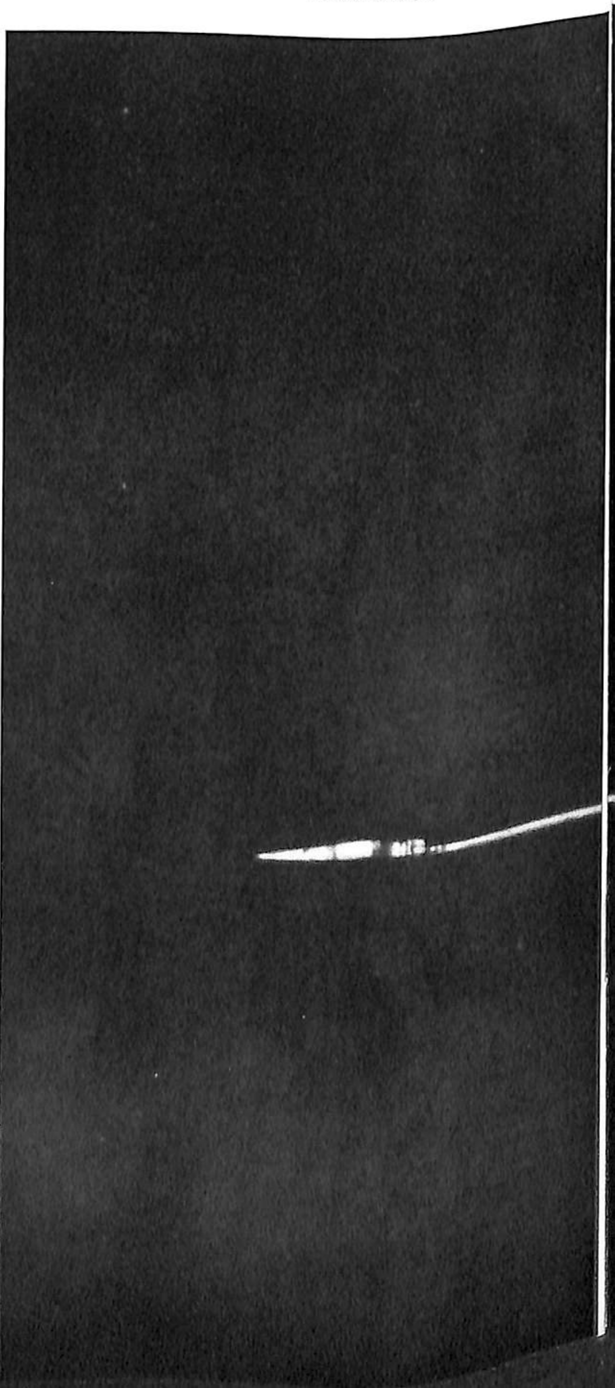
roads of emotion.

Haas arrived in the United States in 1950, and it was here that his development as a photographer came to fruition. Celebrated for his *Magic Images of a City,* published in 1952 in Life magazine in two installments, he set a new climate for impressionistic color photography. His recurring successes in this medium (*The Brutal Art of Bullfight, Motion in Sport, Agee* – all published in Life magazine), pushed his black-and-white photography out of the limelight, and, so, out of magazine publication.

Yet many of the roots of Haas' development are in black-and-white: his first abstractions, in Vienna and in Central Park, the shapes of landscapes he first explored in Positano, and his first series of theater stars and personalities photographed for Vogue magazine.

The simplicity of Haas' black-and-white is deceptive, like paintings in a museum, about which the novice says, "I can do that too."

Haas says of his work that he must remain "... free to go from reality to fantasy, and from fantasy back to reality. A picture depends on tiny little fields of energy. If a picture has what I call 'a certain magic,' it has this constant energy – and that needs tremendous concentration, and what is most difficult, a simplification of the object to the extent that it becomes part of yourself. If you can do this with everything – a flower, a cloud or a man, then you can consider this a style."



He rejects obvious beauty in his compositions. The slightly jarring off-beauty is what he aims for. This makes for photographs that are remembered despite their lack of either shock or obvious appeal.

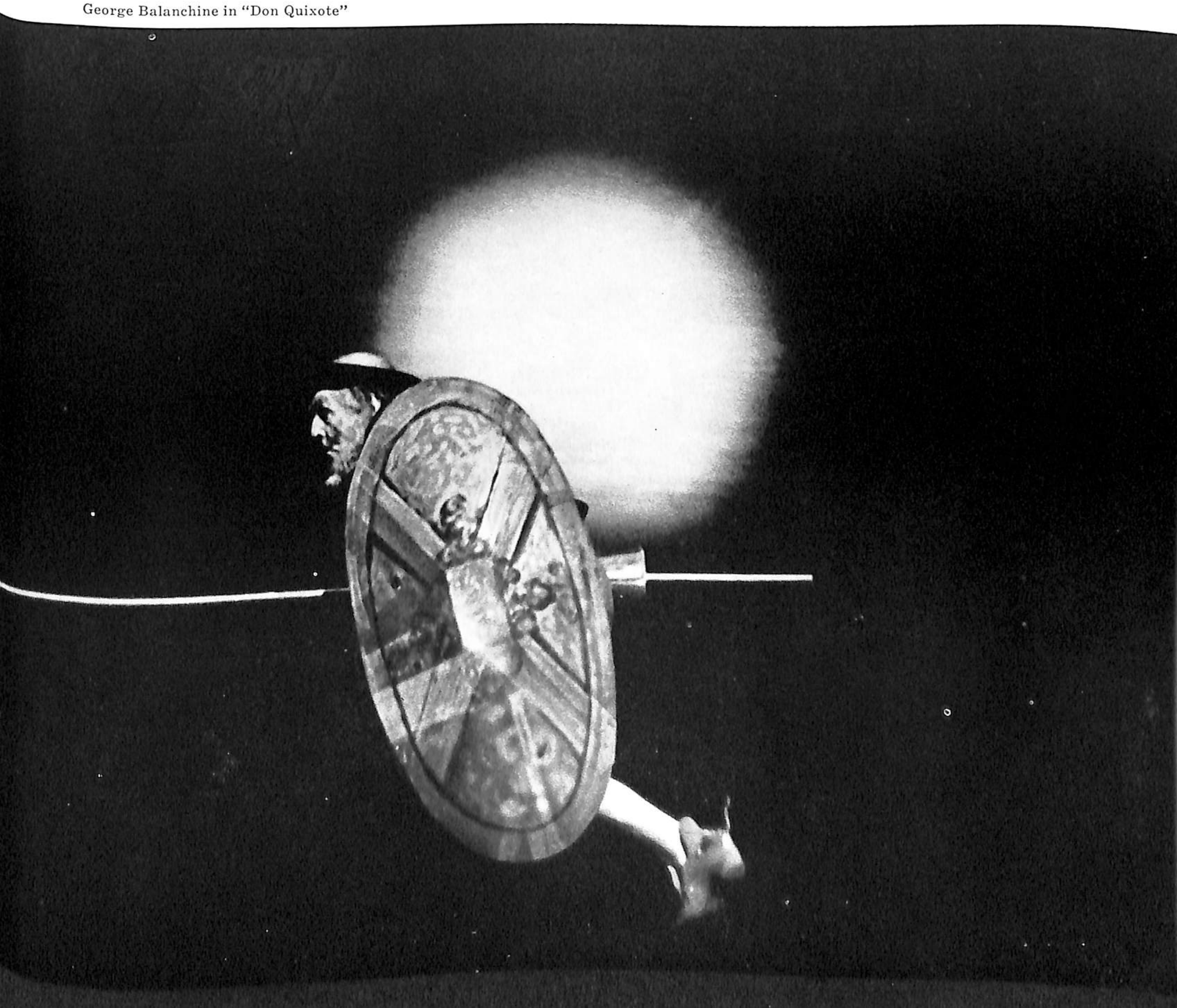
Long a lover and photographer of the New York City Ballet, Haas photographed from the audience one night when Balanchine unexpectedly danced Don Quixote. In the two photographs published here he catches the essence of the ballet: the poignancy of the old knight and his young love.

Haas continues to work for himself in black-and-white. Not long ago he installed his first mural in the modern Volkswagen building in Englewood, New Jersey, where, up to now, only Haas' color photographs have decorated the walls. His subject: the swirls of a giant wave.

Haas hopes to work more in this (for him) new medium of the mural and looks forward to creating for large spaces complex abstractions.

Inge Bondi

George Balanchine in "Don Quixote"



the Wetzlar Leica school / *Irving Desfor*

a modern photo refresher course in an old world setting

MOTORIZED LEICA M2 is among cameras used at the Leica School.

Since you're reading *Leica Photography,* I assume you're a Leica owner . . . or interested in Leica cameras . . . or interested in 35mm photography.

In any case, you should be interested in the pleasant experience enjoyed by my wife and myself when planning a 1968 trip to Europe. We learned that there is a year-round, three-day Leica School course at the Leitz factory in Wetzlar, West Germany, that instruction is conducted in English, and that it is open to any camera fan who makes a reservation. We also discovered that it covers the fundamentals of 35mm photography and makes available to students the full arsenal of Leica cameras, accessories and equipment for inspection, handling and use. And, after attending the school, we learned that it makes an off-beat but economical and instructive "grass roots" interlude in any tourist's trip to Europe. In other words, it provides a down-to-earth, close-to-the-people visit with local inhabitants of an ancient, historical town.

After prior correspondence and a reservation, we flew to Frankfurt (37 miles from Wetzlar), arriving in Wetzlar on Sunday afternoon because "Die Leica Schule" always starts at 9 a.m. Monday. We walked around a bit and found a path behind our hotel that goes down through the park towards the Leitz plant, which could be seen below in the distance. It was a pleasant 15-minute walk past a children's playground and narrow, cobblestoned residential streets. Women leaned on windowsills, gossiping with neighbors in the street below, or calling their children. We made a mental note: it's a bit of old world atmosphere that makes good pictures.

On Monday morning we checked in at the Leitz plant and were welcomed by Frau Simone Lange, secretary of the school. A number of other "students" were sitting around in the reception lounge looking at display cases with Leica equipment, or chatting. Soon we were led to an office-display-classroom on the main floor and seated around a large table. A pleasant, bespectacled man got our attention.

"My name is Kraut . . . and I'm glad my first name isn't Sauer. It's Rüdiger, but call me Rudy. And Kraut is spelled *K-r-a-u-t-h.* We're going to explore the basics of 35mm photography in the next three days and demonstrate with Leica equipment—because we have it at hand. All questions are welcomed and any camera or accessory you see here is yours to use."

And so the first session got under way with our instructor, Rudy Krauth. His voice is mild, his smile infectious, his manner sincere and his instruction and answers are knowledgeable and to-the-point.

Instructor Krauth, an expert in 35mm techniques with a soft-sell approach, has been teaching these groups for the past seven years. The classes are kept small, averaging about 10, to maintain a close personal touch. They wind up daily about 4 p.m. and the departing students mingle with homeward bound plant workers streaming out of the doors.

There are 10-minute mid-morning and mid-afternoon breaks for fruit drinks supplied by our Leitz hosts. At lunch time, students are led to the plant cafeteria where a light and tasty meal costs 1 DM 40 pf (1 Deutsche Mark, 40 pfennigs), or about 32 cents in American money.

Among those in our group were: a young couple from Venice, California, both amateur photographers; an attaché of the American consulate in Lisbon, a serious camera fan; a Chinese youth studying in England who planned to return to his native Malaysia as a professional photographer; his Swiss fiancée, a beginner in photography; an Army sergeant who had just finished his term of enlistment but who wanted to shoot pictures in Europe before returning to his home.

The Monday morning session dealt with rangefinder and reflex cameras in 35mm photography and how to use each type for better pictures.

Notes: Rangefinder cameras are easier, faster and surer of focus to work with in poor light and with short focal-length lenses. Reflex types are easier to focus with longer lenses and for close-ups. With either type: *Fill* the picture frame with your subject. Crop before you shoot, eliminating unnecessary details. Interchangeable lenses help to achieve this purpose. Use them.

Camera improvements are wonderful, but they do not eliminate the photographer's need to think. For instance, through-the-lens and behind-the-lens metering in situations of high-contrast lighting, back-lighting and spot-lighting. You must use judgment for correct exposure by choosing the most significant picture areas, minimizing the influence of light from unimportant areas. Exposure readings should be made with the camera horizontal — the meter is balanced that way.

Use 1/125th as a normal shooting speed if light permits . . . but shoot faster whenever you can. It helps avoid camera shake. Slower speeds are more critical. The slowest hand-held speed with a normal or wide-angle lens: 1/15th if you are able to stand firm, camera pressed against face, feet firmly braced to prevent movement.

Notes: Rule-of-thumb to reduce camera motion blur: set minimum speed at focal length of lens: 1/35th with 35mm lens; 1/50th with 50mm; 1/100 with 90mm, etc.

Frame selector of Leica M4 shows area best suited for 35mm, 50mm, 90mm and 135mm — at press of a button. Check it, then select lens best suited for picture.

Monday afternoon the class had a field day. First, in picking whatever Leica-and-lens combination each desired; then in roaming around the cobblestoned streets shooting what came naturally. (Need I say that the newest Leicaflex SL was a universal choice!) But the selection of lenses was varied and interchanged often en route. Each student was given one 20-exposure roll of film.

Rudy led the way and managed to shoot the students inconspicuously as each was "doing his thing." At one point in the safari, Rudy gathered all the students for a group picture. This "class picture" would find its way into the school's official log book, a record of all the groups of "Die Leica Schule" since it started.

Notes: There is a tendency on a field trip to shoot too fast, too soon. With a quick trigger finger, a 20-exposure film doesn't last long; better pictures that turn up later are missed.

Rudy collected the films before we left at 4 p.m. They would be processed and contact printed. From

WETZLAR MATRON was photographed by author during field trip.

the batch, four frames would be selected for enlargements from each student's efforts. The film, contact prints and enlargements are given to each student on Wednesday.

On Tuesday, a parade of Leica accessories was brought out, with instruction and demonstration of electronic flash shooting, interchangeable lenses, filters, close-up copying of small objects.

Notes: A demonstration clearly revealed why instructions say "Shoot at 1/25 or 1/50 with electronic flash. The light reaches only a fraction of the picture area at faster speeds.

Suggestion: Remove flash from camera for better lighting. Flash off camera, held high and at an angle, adds form and structure to portraits and pictures in general.

Add two stops exposure for bounce light. Be careful of reflections from colored surfaces with bounce light, particularly when using color film.

Use fill-in flash in daylight pictures to lessen contrast in bright sun situations.

Disadvantages of flash for candids: people are aware they're being photographed; they stiffen. Because small apertures are usual, backgrounds can be too sharp and compete with subject.

Coated lenses require careful handling. Hard rubbing may displace coating.

Filters protect lens, protect its coating, prevent scattered light from entering lens.

On Wednesday, final day of our seminar, the morning session started with a demonstration of slide projectors and enlargers. This was followed by a tour of the Leitz factory to see equipment production.

The afternoon wind-up included a final discussion period and the handing out of the pictures taken by the students on the first afternoon. Rudy gave an informal critique of the pictures at the same time. Each student found in his envelope several candid shots of himself taken by Rudy during the sessions or while on the field trip. In addition, there was a graduation certificate and pin for each – mementos that will recall three brief but off-beat days of modern photo technology dispensed in an old world city.

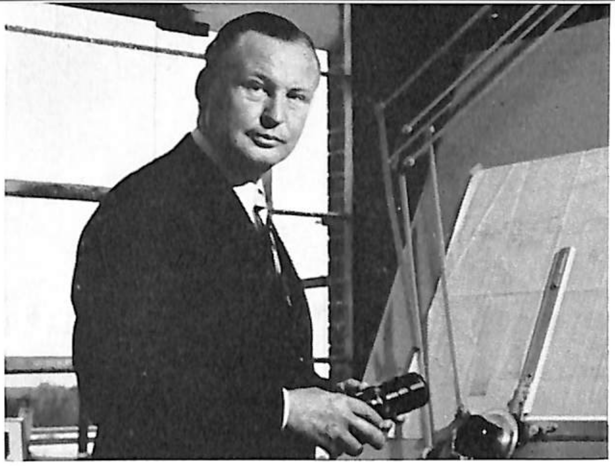
If you're planning a trip to Europe and want to enjoy this experience, write directly to: Leica Schule, Ernst Leitz, GmbH, Wetzlar, West Germany. Do not write to this magazine or to E. Leitz, Inc. You will receive a registration form. Keep in mind that about three or four weeks advance notice is required for a reservation. A $5, non-refundable registration fee is required in advance.

Plan your trip to arrive in Wetzlar on Sunday and leave on Thursday. An idea of the type of accommodation you would like is essential if the school is to arrange a room or hotel to suit your budget.

Bring your own camera and film if you'd like to make an extensive pictorial record of your Leica school adventure . . . Ed.

Guenther Leitz

an appreciation



On the first day of March this year, Guenther Leitz died, after a short illness, at the age of 54. He was, together with his older brothers, Dr. Ernst Leitz 3rd and Dr. Ludwig Leitz, a director of Ernst Leitz, GmbH, Wetzlar, Germany, manufacturers of the Leica and Leicaflex cameras and Leitz microscopes and scientific instruments. He was also the organizer and president of Ernst Leitz Canada, Ltd., the Canadian branch of the company.

Characteristic of this family-owned firm is the "family" feeling that it has maintained for more than a century. This spirit has extended not only to Leitz distributors throughout the world, but even to its customers, especially Leica owners. So, the tragic and untimely death of Guenther Leitz is felt keenly on a personal level by many of Mr. Leitz's associates.

At Guenther Leitz's funeral in Wetzlar, William Mann, President of E. Leitz, Inc., U. S. Distributors for the products of the German company, said, "I believe I can speak for all foreign representatives of Ernst Leitz GmbH, when I say that not only his marvelous human qualities but his profound knowledge and understanding of our many problems and of international business affairs made him particularly indispensable to all of us. We have indeed lost a faithful friend and trusted associate. It is perhaps symbolic of our restless and troubled times that so many vigorous, intelligent young leaders are abruptly taken from our midst in the prime of life and with so much promise for the future still unfulfilled.

"We adults must learn to live with tragedy, and we members of this Leitz Brotherhood can find strength and solace in the knowledge that the purposeful qualities which Guenther Leitz brought into our lives and into the life of this great enterprise, are those same qualities which have been handed down from one Leitz generation to another and which we all know will continue to be carried on by present and future Leitz generations."

Mr. Erich Glier, General Sales Manager of the Leitz factory, said, "All of us are saddened by the unimaginable tragedy of his sudden, early death and that tomorrow we shall be without him.

"He grew up among us. Many opticians and mechanics, at whose work bench he learned the secrets of a microscope's fine adjustment, of polarization effects or photomicrography, and many of his teachers in our scientific laboratories are still with us. Many a sales representative, whether in the factory, in Europe or overseas, has crossed his path.

"It was during his years of learning that he gained respect for craftsmanlike work, and for the people who carried out this work. He also became convinced that a factory with enviable ability to design and execute complicated instruments, would automatically lead in its field.

"Guenther Leitz was a just employer; he expected his co-workers, in the Leitz tradition, to come up with independent solutions and never 'bossed' or narrowed the scope of the individual. If there was a solution, he analyzed it carefully, checked all related matters, reviewed documents and then came to a conclusion by entering into an open discussion with the responsible individual. Everyone was given a chance to grow in his specialty and to fill his inner self. Perhaps he realized that we were thankful for this freedom that he gave us.

"His father, Dr. Ernst Leitz II, was his idol, his model, especially with respect to human relations. When a factory grows, it is more difficult to keep and expand these connections, especially if one means it. It was his wish to maintain these contacts in spite of all the hindrances. He called it the 'good part of the Leitz tradition,' namely the feeling that we are all in a big organization with efficient colleagues, who are devoted to solving important problems.

"We all know how Guenther Leitz loved life. Wherever he was, there was a certain brightness and humor. It was easy for him to find entrance into people's hearts. Nothing was routine or put-on. The simplest working man, who told him of his troubles, felt equally understood and personally responded to as did the visitor from across the sea who met him for the first time. We noticed this time and again. Those of us who knew him intimately bow our heads in respect for his bravery to exert brightness and humor, even during the time, when he must have noticed the first shadows of death. The light, which shines through this shadow, confirms that we know the way he wanted to go."

save that "lost" picture / *Edward Meyers*

after-treatment aids ailing negatives

Sooner or later, automation and built-in meters, or no, you are going to muff an irreplaceable picture. And when you do, you must either discard it or apply rescue methods if possible. Many times for instance, slides can be "adjusted" by making them lighter or darker by duplication. There's a limit, though, on how much saving can be done because you can't put detail in a duplicate color slide that is not in the original.

When you shoot black-and-white, exposure and developing errors can often be disguised – even from yourself – as "That's the way I wanted it to look," or "I was interpreting the subject." But there comes a time when no excuse will work, and there is no way to reshoot the scene. The negative is underexposed, overexposed, underdeveloped, overdeveloped, or a combination of two.

Thank the paper makers for the great contrast range of enlarging papers. A proper choice can help to disguise some of your mistakes. For example: If you end up with a thin negative where underexposure presented you with virtually no shadow detail but some highlight detail, by printing on extra-high contrast paper, you can sometimes make a passable, if not excellent, print from negative that would otherwise be hopeless.

If underdevelopment gave you some shadow detail plus highlights, again a high contrast paper can save the day. And in this case a fine quality print is possible because detail is there to be brought out.

A dense negative caused by overexposure will have lots of shadow detail but show only a slight tonal difference between shadows and highlights. Again a high-contrast paper may save the day.

If you overdeveloped a normally exposed negative you'll be confronted with good shadow detail but very dense highlights. Reach for a low contrast enlarging paper and contrast gets cut down to size.

Sounds simple. Unfortunately it's not. Reason: There are many degrees of under- and overexposure, and under- and overdevelopment. And with the most severe cases, more drastic measures must be taken.

Negative intensification

Because photographic *intensifiers* are highly poisonous (they contain components such as cyanide and chromium) you should use them only when high-contrast paper fails. What's more, you will intensify all the frames on the 35mm strip (spoiling some) in your attempt to save the important one. The alternative would be to clip out the one frame to work on – a nuisancy procedure. But if you must – here's some data on intensifiers.

If a negative is thin and flat, (some visible shadow detail and moderate highlight density) you can build it up with a *proportional* intensifier. This increases printing density while also increasing negative contrast, which is also desirable.

If your negative has both shadow and highlight detail, but is extremely flat, a *superproportional* intensifier will build up highlight density much faster than shadows. Therefore it will greatly increase negative contrast.

With a negative that has printable highlights and very thin, but detailed shadows, you can use what is called a *subproportional* intensifier. This builds up shadow density much more rapidly than highlights, and is very useful for available light pictures that have been underexposed.

Reducers offer more controls than intensifiers. Instead of building up densities, they take them away. Again, I advise using these solutions only when absolutely necessary because they involve poisons. I buy them as needed, throw out the rest when the job is done. It's more expensive, but easier on the nerves that way. But, in any event, you'll find your overly dense negatives much easier to print after reducing them to a manageable contrast.

Basically, there are three kinds of negative reducers. The *subtractive* kind removes nearly equal amounts of silver density from both shadows and highlights. This actually increases printing contrast because, as you take away equal amounts of silver from each, the *proportion* between shadows and highlights increases. The result is higher contrast.

The second kind is called a *proportional* reducer. This reduces density from shadows and highlights proportionally, and therefore reduces highlight density much more than shadow density. This is a good treatment for overdeveloped negatives with very high contrast and makes them easier to print.

Last is the *superproportional* reducer. This one takes away highlight density often without touching shadow density. It's very useful for negatives having good shadow density with unprintably high density in the highlights – the result of "pushing" development to gain some shadow detail.

Want to try your hand at reduction and intensification? It's beyond the scope of this piece to provide all the many formulas, instructions and – especially – the warnings and precise steps for proper safe use. So here are a few books on the subject that you can buy or borrow from your local library: *Kodak Advanced Data Book J-1: Processing Chemicals and Formulas For Black-And-White Photography; The Negatives: Basic Photo 2, by Ansel Adams; The Print: Basic Photo 3, by Ansel Adams; Ilford Manual of Photography, Edited by Alan Horder.*

A common print-maker's problem is the small white spots and curly lines on prints that result from dust and lint on the negative (or glass negative carrier). The best way to eliminate the spots is to prevent them. Clean your negatives before you print. Use a soft brush and blow off the remaining particles with canned air, such as "Omit." Also, ground your enlarger to a water pipe to eliminate possible static electricity that will attract and hold dust particles.

To eliminate white spots from prints, you can retouch them with available retouching solutions such as *Spotone* dyes. Practice, but no extreme skill is needed to use them.

Not so common are black spots on prints. Scratches or clear spots ("pinholes") on negatives permit raw light to pass through during print exposure and produce black or dark unwanted tones. There are ways to eliminate this from the print by use of a reducing agent (Spot Off, for example). Another technique is to take a razor blade and shave the black tone (which is actually excess silver) away. Another method is to "paint" the entire negative with a substance called Edwal *No Scratch*. This fills in the scratches and renders most unnoticed in the print.

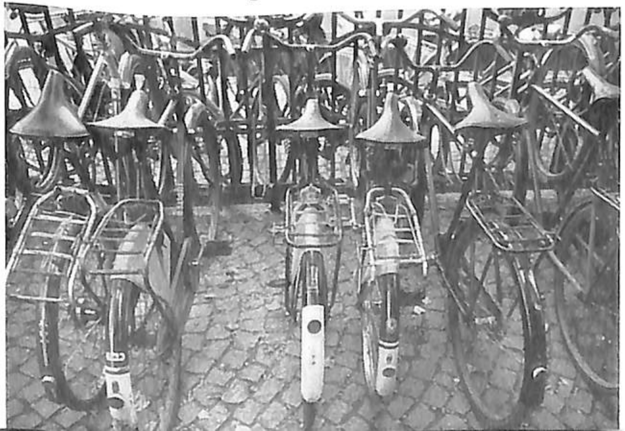
You can even salvage some too-dark prints, on occasion. After you accumulate a half dozen or so, mix some *Farmer's Reducer* (available at your camera store) and immerse the prints in a diluted solution of it. Follow instructions and you may save a good number from the garbage can.

Or, maybe you have a beautifully printable negative with a small unprintable area. For example, a blocked up highlight, or a very dense sky often requires "burning in" times in excess of two or even three minutes past the normal negative exposure time of 10 or 20 seconds. If so, there's a way out: "burn in" the area with a flashlight. Place black tape around all but the center lens portion of a small penlight. As you expose the negative for the normal 10 or 20 seconds, flash the blocked up highlight areas with direct light from the flash for one or two seconds, confining the raw light only to the highlight area by holding the flashlight close to the paper. You'll learn the proper flashing time by trial and error. This will give tone to these areas without the time-consuming process of "burning in" by selective printing *through* the highlight area.

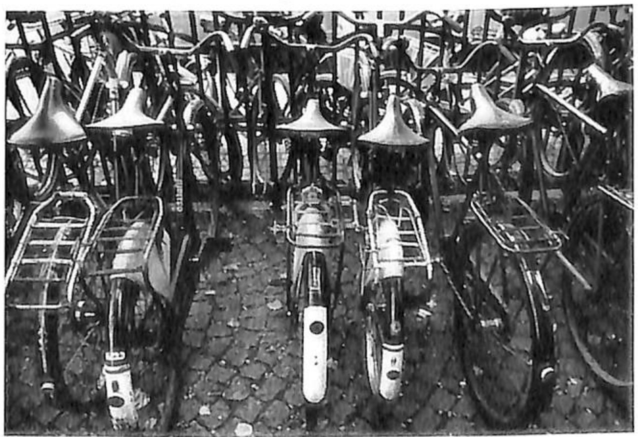
Don't wait for your enlarger bulb to burn out before you replace it. It may never burn out. But if you try a new one occasionally, you'll be surprised how much light you've been missing. In fact, replace your domestic bulb with a German Osram (your camera store can get one for you) and watt-for-watt you'll get more actinic light, and shorter printing times. Shorter than 30 seconds and longer than five second enlarging exposure times are desired. If times are too short, dodging and burning in become difficult. If times are too long, you increase chances of enlarger shake and, therefore, unsharp enlargements.

Do you make really big prints – say 16 x 20s occasionally? Rather than buy an expensive easel for this size for occasional use, you can make your own. Take a large enough piece of ½ or ¾ inch thick plywood and outline the paper size with double sided sticky tape like the one from 3M.

UNDERDEVELOP NEGATIVE gave flat print on normal paper.



PRINT ON NO. 6 paper was good, and avoids intensification.



focusing on...

color courses. Once again this summer and fall, Helen C. Manzer, Ph.D., FPSA, ARPS, will offer courses in color photography. Mrs. Manzer is a well-known photographer, teacher, exhibitor, lecturer and photo judge.

Of three workshop courses to be given on California's Monterey peninsula, the first will be held from May 25 to June 6, the second from June 15 to June 27 and the third from June 29 to July 11. Further details of these West Coast courses can be had from Thomas J. Hardy, 771 Toyon Drive, Monterey, Calif. 93940.

East Coast workshops will be held in the lakes region of New Hampshire. The first course will be from July 27 to August 8, second course from August 10 to August 22. Two special courses stressing fall foliage coloring will also be offered. First of these is from September 28 to October 3; second is from October 5 to October 10. More information on the New Hampshire courses can be had from Ruth L. Wiesen, P.O. Box 553, Newport, Vt. 05855.

press prizes. Associated Press photographer Edward T. (Eddie) Adams used a Leica for his stark, memorable picture of the execution of a Viet Cong terrorist in a Saigon street by Vietnamese Police Chief General Loan. Since its appearance on front pages throughout the world, the photo has taken the Grand Prize in the World Press Photo Contest in the Hague, Netherlands, the Outstanding News Photography award of Long Island University's Polk Memorial Award, and first prize in Spot News in the National Press Photographers' Association's "Pictures of the Year" contest, with the U. of Missouri.

conservative estimate. Leitz' expectations for the demand for the Leica M4 were exceeded by about 50 percent last year. So, to increase production capacity for this model, production of the M2 and M3 were ended at the end of 1968. Together, the M4 and the Leicaflex SL have teamed up to make 1968 the most successful business year in the history of the Leitz photo-product department.

Canadian report. Expansion of facilities at the Ernst Leitz Canada, Ltd. plant in Midland, Ontario last year included the installation of programmed milling machines and automatic lathes. Also added was a $100,000 MTF (modulation transfer function) optical analyzer for lens testing and development, said to be the first of its kind in North America.

The Canadian branch of Ernst Leitz, GmbH, Wetzlar is now assembling current Leica models, designing and producing various lenses and carrying out a special-products program to meet the needs of NATO and the Canadian and American military establishments.

on the Washington scene. The Leicaflex SL is very much at home in the nation's capital these days – in the hands of President Nixon's White House photography coordinator, Ollie Atkins. What's more, four new Focomat IIc enlargers are at work in Robert Moore's photo laboratory at the White House Communications Center in Georgetown, printing the output of Ollie Atkins and his staff.

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